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Last dark music of the painted night

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Alexa Hare | www.harealexa.wordpress.com

The four songs were written and recorded in Watnish on the Isle of Skye, March 2014. During a three week walking holiday - the landscape and it's history became the stuff of the songs. The history of the Watnish peninsula is a bloody one involving clan feuds, massacres and de-population during the Highland Clearances. Cracks in the landscape are filled with the supernatural; tales of fairies and black cats that turn into women. It was also once home (and supposedly an artists commune) to the singer/songwriter Donovan.

First there is a mountain, then there is no mountain, then there is.

Brass Art | www.brassart.org.uk

A domestic space brought to life by its' new, temporary occupants: the scanner-eye sees through walls and doors; the certainty of interior and exterior dissolves, leaving nothing less than the dissolution of the architecture of the house. As sound echoes upstairs and through closed doors, the sojourners seemingly pass through solid surfaces. The involuntary repetition of performances, of doublings, and mirrorings becomes the site of claustrophobia – where the homely becomes the unhomely, and the living haunt the dead. Something that was once familiar may yet return.

Brass Art is the collaborative practice of Chara Lewis, Kristin Mojsiewicz and Anneké Pettican, established in 1999 and based in Manchester, Glasgow and Huddersfield.

Michelle Hannah | www.michellehannah.net

STATUE is set within the University of Edinburgh's Playfair Library, crossing genres of science fiction, music, architecture and performance. Based on the book *Vermillion Sands* by JG Ballard, the song is played out Kubrickian style by a lone androgynous figure, a queer "hyper-fantastic post-human alter ego" to the blind eyes of a marble masculine gaze. Lit by laser, fashioned in Gareth Pugh with a face of Swarovski crystals. She is presented as a digital chanteuse mixed with Laurie Anderson by way of the Thin White Duke.

Karen Donnellan | www.karendonnellan.com

The role of glass is crucial, for its ability to hold light and speak of the mystical- its elemental facets; firstly by ether, but also by water, fire, earth, and air.

The circle—a universal symbol and a symbol of the universe—is a recurring motif as an invocation of the divine feminine, balance, and infinity. The work is consistently informed by Donnellan's interest in the metaphysical and the cathartic potential in the manipulation of subtle energy and material.

Serena Korda | www.serenakorda.com

The Transmitters, examines the thin line between fan frenzy, freedom of expression and female hysteria. A group of women dance to music performed by two musicians bearing prosthetic 'third eyes'. The choreography of this cult-like ritual is inspired by archival footage of fan-frenzied young women enraptured by Beatlemania. These scenes are spliced with terrifying images of the deadly Tarantula spider which alludes to the Italian folk phenomenon the Tarantism, historically performed as an antidote to the potentially fatal venom of a spider's bites.

Craig Mulholland | www.craigmulholland.com

AS RED DOTS HUNT DYING WORD | Commissioned by BBC and Talbot Rice Gallery as part of *NAM JUNE PAIK RESOUNDS* | © 2013 Craig Mulholland.

GYMNASIA | Written & Directed By Craig Mulholland | Produced By Opera Autonoma | Performers: Michelle Hannah, Andrew Houston, Claudia Nova & Carmel O'Brien | Costumes: Craig Mulholland & Carmel O'Brien | Camera: Ingrida Danieliute | Music, Sound, Animation & Editing: Craig Mulholland | © 2014 Craig Mulholland and Opera Autonoma.

Modern Edinburgh Film School | www.alexhetherington.tumblr.com

„Ein gläsernes Haus wird gezeigt, zusammen mit den Worten „kanadischer Regen“ und folglich beginnt dessen eigener Beeinflusser durch das Aussprechen und Schreiben seiner eigenen Poesie und löscht dann sich selbst aus.“ (2014) This project is a short film essay extracted from a series of conversations, communications and written texts on the performance persona, specifically Michelle Hannah, the instinct to perform, and an arc of territory of a staged, fake or pretend identity. The film makes a series of references to performance, cinema and multiple identities, to charms, superstitions, and fortune telling, while the film features a cast of snails who carry texts and decorations on their backs self-generating an unscripted performance/collage.



ALBA | CHRUTHACHAIL

LAST DARK MUSIC OF THE PAINTED NIGHT

PLAYFAIR LIBRARY HALL | FRIDAY 17 OCTOBER 7PM

'the low refrain was taken up by the statues, echoing through the empty galleries and across the moonlit terraces,..., the last dark music of the painted night.' The Screen Game. J.G.Ballard.

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| 1 | Man on a Horse Alexa Hare 3:01 |
| 2 | Shadow Worlds [Mr Brontës Bedroom] Brass Art 2:16 |
| 3 | STATUE Michelle Hannah 10:31 |
| 4 | O Karen Donnellan 4:36 |
| 5 | When My Dog Died Alexa Hare 5:21 |
| 6 | The Transmitters Serena Korda 12:47 |
| 7 | AS RED DOTS HUNT DYING WORD Craig Mulholland 5:31 |
| 8 | Yvonne, in Two Parts for Michelle Hannah Modern Edinburgh Film School 5:23 |
| 9 | Let's go down to the Hurdy Gurdy's House Alexa Hare 4:13 |
| 10 | Shadow Worlds [Brontë Dining Room] Brass Art 1:41 |
| 11 | GYMNASIA Craig Mulholland 10:35 |
| 12 | The Garden Alexa Hare 2:37 |

